

American Art News

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MORGAN MUSEUM AT HARTFORD.

"While the art world of New York is anxiously awaiting the ultimate decision of J. Pierpont Morgan regarding the great art collections left to him by his father, the late J. Pierpont Morgan, art lovers of Hartford, Conn., are even more interested in the final disposition of these treasures. The Morgan collection, or the bulk of them, are now on exhibition in the Metropolitan Museum, while in the centre of Hartford, flanked on one side by the giant insurance buildings and on the other by the stately marble facade of the new City Hall, stands the Morgan Memorial two-thirds of it empty, resounding halls, waiting to be filled.

"Had the elder J. P. Morgan lived—he who built the museum as a depository for some of his art objects and dedicated it in the name of his father, Junius Spencer Morgan, merchant—it is probable that this situation would not have existed. Like the third which now is open to the public—visitors have passed through the marble halls at the rate of 100,000 each year for the five years it has been open—the balance of the memorial, which has been completed for more than a year, would, it is believed, be now a centre of interest to the many people of Hartford who make almost a religious ceremony of visiting each new thing as it is deposited there and who on an average pay a visit of ceremony to the whole collection four times each year.

"Behind the exquisite grille of wrought iron which shuts off the unused portion of the memorial from the central lobby there is a great hall which was designed for the hanging of tapestries. Beyond that are picture galleries, and on the second floors on either side of the central hall other rooms for the exhibition of porcelains, bronzes and the many other things for which the memorial was designed.

"Already portions of the addition to the Morgan Memorial are in use. One long gallery on the second floor has been opened to the public. It opens from the art gallery, where hung the Baca-Flor picture of Pierpont Morgan until its impermanence was discovered and it was removed, and its first room is devoted to the J. Coolidge Hills collection of medals.

"Mr. Hills was a wealthy amateur collector of Hartford who spent his summers in odd nooks of Europe and very often brought back enough duplicates when he returned in the fall to pay the expenses of his outing. The collection of medals there is conceded by experts to be among the very finest in this country, certainly the finest in private hands.

"Further back, there is a very large mineral exhibit, given by Henry Miller, a well-known collector who lives in Plainville, a suburb of Hartford.

"Other than this, the new part of the building, which is at least twice as large as the part opened five years ago, is empty. It is waiting to be filled from the Morgan collections, but whether or not any of the art objects gathered by Mr. Morgan will ever be placed there is an open question.

"It depends a great deal on what Mr. J. Pierpont Morgan will do in March, when the time comes for the payment of the inheritance tax on the property. The collections are worth roughly \$50,000,000, and the tax which Mr. Morgan will have to pay if he retains ownership of the collections is about \$2,000,000. If he does not pay the inheritance tax he must give the collections to the Metropolitan Museum.

"Mr. Morgan, as can readily be seen, is in a difficult position. If he pays the inheritance tax there is little that can be done with the vast collections but to leave them in the Metropolitan Museum or to send parts of them to other museums, notably to the Morgan Memorial in Hartford. In no other way can they be displayed adequately or even stored with safety. To sell the collections at this time and realize anything like their value is manifestly impossible.

"On the other hand, if Mr. Morgan decides not to pay the inheritance tax and to turn the collections over to the Metropolitan Museum he not only parts with property of great value but to a great extent loses control of the collections which his father gathered. Then there are the big empty rooms of the Morgan Memorial to be filled. It has been suggested that the ultimate solution of the tangle may be that Mr. Morgan will consent to the transfer of the collections to the Metropolitan Museum, with the provision that the Morgan Memorial in Hartford must be kept full with a loan collection, which might be quite permanent.—N. Y. "Sun."

PA. ACADEMY'S NEW PORTRAITS.

The Pa. Academy of Fine Arts has recently added to its American portrait collection, portraits of James Claypoole and of Mrs. Claypoole, by Charles Willson Peale. (James Claypoole is the earliest born native American painter known, born in Phila., Jan. 22, 1720), also of James Peale, miniature painter and of his wife, a daughter of Mr. and Mrs. Claypoole, painted by James Peale, and a life portrait of David Rittenhouse, the famous mathematician, painted by John Trumbull, which Rittenhouse's daughter, Mrs. Esther Waters, writes to Trumbull in a letter accompanying the portrait she considers "the best portrait of my father ever taken." All of these portraits have been secured from the families of the respective painters and are important additions to the Academy's collection of American portraits by American painters.

FEDERATION TO MEET.

The American Federation of Arts will hold its sixth annual convention in Washington, D. C., at the New Willard Hotel, May 12 to 14. The subject chosen for consideration at that time is Art Education, with special reference to cultural and industrial development.

At the first session there will be two

WILL ALL MORGAN ART BE SOLD?

As the ART NEWS goes to press, and notwithstanding a refusal to talk on the part of Duveen Brothers and the executors of the Morgan estate, the report still exists in art circles, that the Morgan collection will all be sold and that even now the tapestries and pictures are being negotiated for. There seems to be some doubt as to any immediate sale of the miniatures. If the tapestries should be sold, including the famous Gothic weave, valued at \$500,000, and which is placed in the Decorative Art wing of the Metropolitan Museum with the Hoentschel collection, this would be almost as serious a loss to the Museum as that of the pictures, which include the notorious Duchess of Devonshire portrait, and the great Raphael.

The N. Y. "Herald" recalls the story that before the late J. Pierpont Morgan brought over his collections here, in 1913, he was "represented as threatening" to take his collections away from New York to the Morgan Memorial Museum in Hartford, unless they could be suitably housed in the Metropolitan, and that he was appeased by the decision to build the new Museum's south wing, not yet completed, for housing his collections in this new south wing, and the placing the Altman collections on the top floor of the comparatively new north

FAMOUS FRAGONARDS SOLD.

Following the purchase of the great Museum by Duveen Brothers, it was announced last week after the ART NEWS had gone to press, that the unique and valuable panels by Fragonard, best known as the Mme. Du Barry Fragonards, also for some time past on exhibition at the Metropolitan, had been purchased by Mr. Henry C. Frick for the reported sum of \$1,425,000. This further sale of Morgan treasures is thought in art circles to presage the dispersal of perhaps the entire art collections formed by Mr. J. Pierpont Morgan.

Mr. Morgan purchased these panels in 1902 and exhibited them in the Guildhall, London, where they made a deserved sensation. They afterwards hung in his London house at Prince's Gate, until brought over here three years ago, before the owner's death.

The panels are not only the best and most representative examples of the early French decorative painter, Jean Honore Fragonard, and the great pupil of Boucher, who was greater than his master, but have a rare historic value inasmuch as they were painted for that renowned woman, Mme. Du Barry, for the Pavillion de Louviciennes which Louis XVI built for her, from the designs of Ledoux, in 1772. The set of fourteen were entitled "The Romance of Love and Youth," but were not accepted by Mme. Du Barry who is said to have been annoyed by the subject of one which depicts the heroine mourning a faithless lover. After Mme. Du Barry refused the panels—presumably without any conception of their future value—for she was a "canny lass," they were in Fragonard's Paris studio for twenty years, and in the Reign of Terror, in 1793, the artist removed them to his native town of Grasse in the Maritime Alps, a few miles back of Nice, and hung them in the house of a M. Maubert, where he lodged. There they remained for a hundred years, until M. Malvilain, a grandson of M. Maubert, sold them to the Agnews, the London dealers.

When Mr. Morgan acquired the panels he commissioned Duveen Brothers to arrange a special room for their display in his London house, and when later they were brought to the Metropolitan Museum, the woodwork and cornices of this room were also brought over, so that the panels appear in the Museum in their original setting.

The Du Barry panels have been so often and so fully described and are so well known to American art lovers, that long and detailed description of them is unnecessary. The large panels are ten in number and were engraved by Desbouts. The subjects are "The Pursuit," "The Meeting," "Memories," "The Lover Crowned," "The Abandonment," "Love the Victor," "Love the Jester," "Love Chasing a Dove," "Love as a Sentinel," and "Love the Assassin." The four additional small panels are graceful floral designs with landscape backgrounds.

Miniature Sale Denied.

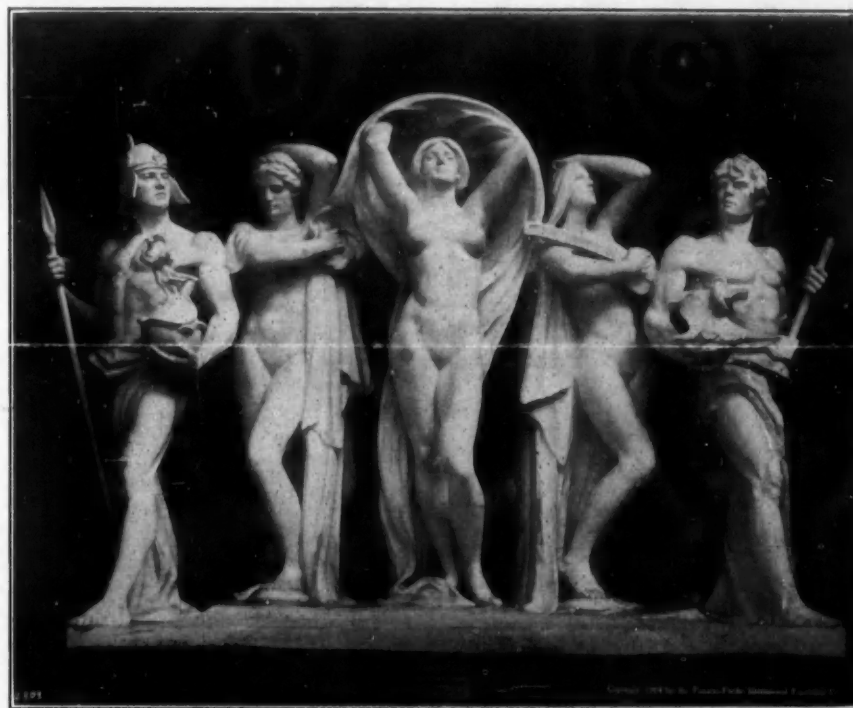
The story, published by a daily on Monday, to the effect that the Miniatures in the Morgan collections—now in the Metropolitan Museum, had been sold by Mr. J. P. Morgan to Duveen Brothers, following the sale to that firm of the Chinese porcelains and the Fragonard panels, is strenuously denied by Mr. Henry Duveen, and the story presumably was based on gossip along Fifth Avenue, due to the fact that the Miniatures were recently appraised for the inheritance tax, absorbed by a reporter.

As is natural, the sale of the porcelains and the Fragonard panels has given rise to a public impression that Mr. J. P. Morgan purposes disposing of the entire collections left by his father.

While the will of the late J. Pierpont Morgan indicated that it was his wish that his son should carry out his plan for giving the public the enjoyment of his collections, a clause in the said will distinctly stated that this was not to be interpreted as qualifying his son's or grandson's absolute ownership of the collections, or as placing upon them any legal or moral obligation as to their disposition of the same.

Value of the Collections.

Although the original estimate of the value of the Morgan art collections that



MODERN CIVILIZATION

Douglas Tilden

At the Pana-Pacific Exposition

prominent speakers. The second session will be given up to Professional Art Education. At this session E. H. Blashfield will preside and among the speakers will be Cecilia Beaux, Herbert Adams and Lloyd Warren. The morning session, May 13, will be devoted to the subject of "Art in the Public Schools," the U. S. Commissioner of Education, Mr. P. P. Claxton, presiding. At the session that afternoon the subject of "Art in the Colleges and Universities" will be taken up. At the session on Friday morning, May 14, the topic will be "Industrial Art Education," considered from the viewpoints of manufacturer, teacher, artist producer and artisan.

A dinner at which there will be distinguished speakers of national and in some instances international reputation, will conclude the convention on the evening of May 14, and at this gathering the topic discussed will be "Industrial Art—a National Asset."

Further information may be had upon application to the Secretary, Miss Lelia Mechlin, 1741 N. Y. Ave., Washington, D. C.

Mr. J. N. Laurvik, Special Commissioner of Fine Arts to the Pan-Pacific Exposition, returned last week after a successful art-collecting trip to Hungary and Italy. He also visited Germany. The exhibit he was instrumental in obtaining is coming to this country on the naval collier "Jason."

Mr. Laurvik says he has gathered a complete Hungarian exhibit of 460 art works, including sculptures, Mss. and paintings.

wing, their present installation being only a temporary one. If the Morgan collections are removed from the Museum, it is not known to just what use the new south wing will be put.

MEDAL OF HONOR.

At the February meeting of the Executive Committee of the Architectural League of New York, it was decided to establish a Medal of Honor for Architecture, to be given by the League each year at its annual exhibition. The method of awarding this medal will be similar to that now employed by the Committee in charge awarding the Medals of Honor for Painting and Sculpture. The necessary details of the method of award are now being worked out by a special committee, appointed by the League to consider the matter. This Committee consists of Edwin H. Blashfield, Isidore Konti, Calvin Kiessling, under the Chairmanship of the President of the League, and Cass Gilbert.

This Committee will draft a preliminary report to the officers of the League concerning the conditions of award. It is the purpose of the Committee to make the conditions comprehensive in character so that the Medal may be said to represent the true consensus of artistic opinion in America. The Medal will be awarded each year by a Committee on which there will be members of the different professions allied to architecture, as well as men who are practising architects.

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passed under the will was some \$60,000,000, and the porcelains were estimated at their recent sale as worth \$4,000,000, and the Fragonard panels have been estimated as of a value of \$1,500,000, the fact is, that owing to the very fact of Mr. Morgan's death, which removed the world's greatest and most liberal art patron, art values everywhere fell, and that the effect of the war would still further mark a depreciation in large and important collections if offered for sale, so that speculation and discussion as to the present values of the collections as a whole or as to individual portions, and especially as to the figure at which the porcelains and Fragonards were sold, are mere guesswork and futile.

The public may obtain its first approximate and reliable idea of the present commercial value of the porcelains and miniatures, already appraised for the inheritance tax, and for the other portions of the collections, including the Fragonard panels,

still to be appraised, disregarding the appraisal, so severely criticised, of the personal belongings in the city residences of the late financier, when the reports of the competent and reliable appraisers of the collections already passed upon, notably the American Art Association, are published.

The total number of objects in the original collections was about 4,100, and in the porcelain collection there are 1,600 pieces, while the Fragonard collection consists of fourteen panels.

According to a list of the Morgan treasures in the Metropolitan Museum given out some time ago by Director Robinson, the collections consist of objects d'art of the eighteenth century, classical bronzes and jewelry, bronzes of the Gothic and Renaissance periods, silver, metalwork, watches and clocks, jewels, crystals and objects in amber, Italian majolica, early French faience, French and German porcelain, Chinese porcelain, Venetian glass, tapestries, furniture, ivories, small carvings in boxwood and honestone, sculptures, miniatures and paintings.

WHAT WILL MORGAN DO?

"It is natural that the sale of the Morgan porcelains (and now of the Fragonard panels) should revive curiosity as to the ultimate disposition of all the works of art brought together by their late owner. From the moment they passed under the control of his son everybody has wondered what he would do with them, and since he has not cared, as yet, to make any statement definitely clarifying the question, much miscellaneous guesswork has been inevitable. A guess of our own, in which we place a certain confidence, is that Mr. Morgan does not know much more about his intentions than we do.

"Such a problem as is constituted in that immense assemblage of paintings, tapestries, furniture, sculptures and so on at the Metropolitan Museum might stagger anybody. Suppose, for example, that he wants to sell it. The good bargain which he appears to have made in respect to the porcelains does not by any means imply that he could as satisfactorily dispose of everything else tomorrow. Neither in the auction room nor through private sale could the final break up of the Morgan cosmos of art be safely risked just now. We surmise that the business will be left for time to decide. Mr. Morgan may be waiting, like the public, to find out whether our museum, or the memorial at Hartford, or the heirs to his father's estate are to profit. But meanwhile the relation of the public interest to this matter is possibly susceptible of something like definite discussion.

"At first blush a decision to sell all the Morgan treasures would seem to spell public calamity. It would leave a multitude of scars upon the walls of the Metropolitan. Some of these, many, in fact, might never be healed. In spite of the terrible effects of the war upon European finances, public and private, it is probable that in the event of a sale many of the Morgan masterpieces would go abroad. But there are two important points to remember in regard to the great mass which would remain here. In the first place, a good deal of it would sooner or later come back to the Metropolitan, through bequests. Secondly, a good deal of it would be distributed over the country, in other museums, either at the time of the sale or later, as one collector after another pays the gracious tribute to civic culture which has already become characteristic of this country. Thus, in a common-sense view of the subject, there is no real cause for the anxious excitement which seems to be promoted whenever the destiny of the Morgan treasures is talked about.

"The settlement of the question will of course make, when it comes, a world-wide sensation, due to the scale and fame of these collections and to the love for a riddle and its answer implanted in the human breast. Whatever that settlement

may be, the public interest will still be served. J. Pierpont Morgan's works of art, whether kept in New York or scattered throughout the United States, will remain a fertilizing gift to the people. Perhaps, after all, the more widely they are scattered the more to his honor will be the gift. If such a reflection does violence to 'local pride' it is at all events not unpatriotic."—N. Y. Tribune.

THE MORGAN MAJOLICAS.

The N. Y. Herald, which seems to have some subterranean source of information as to the negotiations which appear to be constantly in progress antecedent the sale of the remaining portions of the Morgan art collections, between Mr. Morgan, several prominent American collectors acting through dealers, notably Duveen Brothers, and other dealers individually bidding, is authority for the statement that Mr. Morgan is asking \$400,000 for the thirty-five pieces of Italian majolica, including the lustre Gubbios, some signed, valued at \$20,000, the fine specimens of Cafaggiolo and the Urbino and Deruta specimens. The Herald also states that there was keen competition between Messrs. Henry C. Frick, Elbert Gary and Mrs. George Widener for the Fragonard panels, and this individual competition probably influenced the N. Y. Times, in its story of the sale of the Fragonards to Mr. Frick on Thursday, to eliminate the name of Duveen Brothers as purchasers of the panels and to state that Mr. Frick had "secured them through an agent."

THE KENT-SHMAVON SALE.

The exhibition, which opened Thursday with a reception and press view in the beautiful Kent-Shmavon galleries on the lower floors of the most artistic Hoffsetter building at Fifth Ave. and 53 St., diagonally opposite the new St. Thomas Church—New York's handsomest religious structure, of the ancient art of Asia and Europe—will continue through today and on Monday morning until the hour of sale at 2.30 o'clock on Monday, and following afternoons of the week, and on Tuesday and Thursday evenings at 8.30 o'clock.

The dispersal of these rare and beautiful objects of art, these rugs and textiles, which of themselves made up four notable collections—those of Persian faience, manuscripts, miniatures, jewelry, and IX-XVIII century carvings, formed by Mr. Malayan Shmavon, of Chinese porcelains, Italian faience and XVI-XVIII century enamels, formed by the late Anthony Edwards, of XVI-XVIII century Oriental and European arms and metal objects, and choice specimens of Spanish, Italian and English antique furniture, formed by Mr. M. N. Jourado, and lastly the Eastwood collection of antique Chinese rugs XVIII century (Ming) and XVI to early XIX century Oriental rugs—will be an event of more than ordinary interest. This dispersal is a direct effect of the great European war. Mr. Shmavon, who with Mr. Kent-Costikyan founded the Galleries, owing to war conditions was unable to return here this season, and it was reluctantly decided to wind up the business and to place the collections on public exhibition and sale, and in the beautiful and appropriate setting and frame which the artistic galleries alone can give them.

The Galleries were opened only last year, and had the promise of a long and successful life, now terminated by the war. As there is always something peculiarly interesting in the scattering, all at once, of art collections which have required knowledge, taste, time, money and opportunity to assemble, so the coming sale will draw art lovers and collectors from every quarter. Many and sincere were the expressions of sympathy and regret uttered by the collectors and connoisseurs who met in the Galleries at the private view on Wednesday afternoon to see and study the treasures, so well and artistically displayed, that they should have to be thus dispersed, and the large handsome and finely and copiously illustrated catalog of the exhibition and sale was eagerly sought, and will be preserved in many a public and private library for reference.

The Collections.

While the greater part of the combined collections consists of objects from Persia, there are also several hundred specimens of Chinese and European origin, the latter in-

cluding Italian faience and enamels, European arms and several pieces of rare Spanish, Italian and English antique furniture.

Especially interesting, however, attaches to the extensive collection of Persian miniatures and manuscripts, which will be dispersed on Tuesday and Thursday evenings. The illuminated manuscripts of Persia are prized for their delicacy and beauty, and in the Kent-Shmavon collection are found typical examples of all periods of this art. The four hundred examples represent the best specimens of the work of Persian painters from the eighteenth back as far as the twelfth century.

What is perhaps the oldest physiology in existence is a XIV century volume. There is an encyclopedia in five volumes, by Zkary, the greatest Mohammedan encyclopedist. The title of the work is "Ajahel Makhlugat," which, translated, means "The Queer Creature."

A series of five miniatures of the school of Mirak, are among the finest ever imported, while another series of nine, taken from a Shah Namah, illustrate the story of Rustem, the great Persian hero. Another XVI century miniature of the finest quality shows a lion being drawn with a chain around his neck. Among the fine XVII century specimens is a queer subject, showing Solomon on his throne, surrounded by birds and animals, and another XVII century specimen of great charm is entitled "Moullah Entertaining His Friends with a Story."

Persian Lacquers and Ceramics.

There are several specimens of Persian lacquer book covers by the great Riza Abbas. Others of these book covers reveal garden parties and hunting scenes, all executed in the most exquisite style.

Among the oriental relics is a XVI century Persian door, with an inscription around it, used as a border design; there is a small XVI century mosque door from Ispahan. The different panels bearing inscriptions.

Of the ceramics, one of the notable pieces is a large albarello-shaped vase excavated from the ruins of a royal palace near Hamadan, unusually beautiful in color and design. Two other pieces found near it at the same time are now in the Metropolitan and the Boston Museums. It dates from the XII century.

There are more than 300 specimens of Oriental rugs, mainly of the various weaves of Persia. The most remarkable is the famous "Rug of Four Million Knots," a small specimen the gift of the Shah Nasr-ed-Din to the former governor of the Imperial Bank of Persia, with an old gold ground, well covered by rows of dainty bouquets of palm leaves, the intervening spaces occupied by fine-veined foliage. It contains 1,000 knots to the square inch, so fine is its texture. Another remarkable specimen is a royal Persian silk carpet more than 30 feet long and nearly 13 feet wide. An antique Bokhara court carpet believed to be the largest and finest of its type, is from the collection of Saad Dullah, of Constantinople. Especially rare is an old Persian Triclinium carpet, having four separate panels. There are several Chinese rugs and panels of the first importance. A Chien-Lung rug is the most remarkable.

Among the European art objects is a grotesquely carved banquet chest XV century, from the Isle of Rhodes. There are many specimens of Italian majolica, including an Urbino bowl with a landscape and mythological figures—altogether a remarkable display.

CALUSD'S PICTURES.

Marines and pictures of fowls by C. Calusd, the Oriental artist, in the studio, Room, 608, 546 Fifth Avenue, are now exhibited under the patronage of Mrs. Thomas Bloodgood Peck, Jr. His latest work was done in Bar Harbor, where he spent last Summer. There are scenes in Newport Harbor, at Gloucester, and in New Bedford. "The Return at Morn," shows fishing boats coming in at Bar Harbor in the early morning. "Cherchez la Femme," a cock-fight; "Garçons à Marier," a squad of young cockerels, and a companion piece; "Dans l'Attente d'un Mari," group of young pullets; "Guerre des Nations," cockerels opposing a band of turkeys, and "Looking for the Path," two Orientals on horseback, are the titles of other works.

GIFT TO MILWAUKEE MUSEUM.

Francesco Spicuzza's picture, "The Bathers," has been given to the Milwaukee Art society by Samuel Owen Buckner.

The N. Y. City Board of Estimate and Apportionment has had its limit of \$50,000, which it could appropriate annually for the Metropolitan Museum of Art, removed, so that it may now appropriate whatever sum it may deem necessary.

LONDON LETTER.

London, Feb. 17, 1915.

Two color engravings of Descourties' "Noce de Village" after Taunay, and of Debucourt's "Le Menuet de la Mariée," were recently sold at Puttick & Simpson's to Messrs. Colnaghi & Obach at the respective prices of 40 and 68 gns., figures which show that good things command as high a sum as ever. The sale-room world is, however, anything but active just now, the most interesting dispersals being those organized in aid of the war funds. Several notable gifts have been sent to Christie's for the sale on behalf of the Red Cross Society, Messrs. Crichton Bros. contributing a silver inkstand, formerly the property of Sir Henry Irving; Lady Wernher, some valuable snuff-boxes, enamels and watches from the Wernher collections; Mrs. Salting, some choice pieces of China, and Messrs. Leggart Bros., some pictures and miniatures. Lord Rothschild is acting as treasurer.

The current exhibition of the Modern Society of Portrait Painters exemplifies admirably every pitfall into which the modern portrait-painter is apt to fall. I do not thereby mean to imply that the exhibition is without merit, for much clever work is shown, but among the exhibits each distinct type of portrait, as commissioned by the sitter and interpreted by the artist is shown. Mrs. Brown-Potter's portrait by Mr. W. Ranken, for instance, is an example of the portrait which is purely an extended one, giving little more than a pleasing study of flesh-tones and clothes; Mr. Lambert sends a portrait of the Headmaster of Ackworth School which, in its lack of selection, might well have been produced by some photographic process, and Mr. Glyn Philpot contributes some brisk studies of Spanish dancers, in which he has carefully omitted any characterization other than that conveyed by essentials. The exhibition as a whole impresses one with the fact that something more than mere cleverness and technical dexterity is required to make a really successful portrait-painter, and that the combination of all the various virtues which go to his composition are rarely to be met with in one and the same individual.

For once Mr. Gordon-Craig has deserted the realm of the theatre and devoted himself to an experiment in the art of wood-printing. Like everything which emanates from the brain of this artist, the work has been executed along highly original lines, resulting in a series of "Black Figures" in which the bulk of the drawing is massed in black without shading; the lines of the drapery and decorative accessories being indicated in white. Mr. Craig in the note to his catalog, quotes Odilon Redon as an authority for this insistence on the value of black as the most essential of colors, and an agent of the mind far more important than the beautiful tones of palette or prism. The drawings which are on view at the Dowdeswell Galleries, show that although there is a loss of freedom in dealing with this restricted type of wood-printing, in the hands of an imaginative artist such as Mr. Craig, it possesses undoubted charm, often achieving a sort of Japanese effect which is of the greatest value in dealing with certain decorative subjects. This new excursion in wood-printing would not have received the approval of John Ruskin, who held that since the eye was naturally saddened and offended by a predominance of black, the artist must never put little work on wood, as by so doing he would produce a similar effect to that of a drawing in white lines upon a slate. That this despised method has its decided advantages is amply proved by the exhibition in question.

The handsome sum of £2,000 was realized at Christie's in respect of the pictures contributed to the Red Cross Fund by The Royal Society of Painters in Watercolors. The majority of the buyers were private bidders and in the case of charity the starting prices ruled high. A pair of drawings by Mr. Sargent together made £480; The Fine Art Society acquiring one and Mr. Konody the other. This was the first sale held at Christie's since July of last year.

Mr. Humphrey Ward, the art critic, has presented to the British Museum an extremely interesting set of diaries, kept by Romney over a period of twenty years and recording every sitting given during that time. These diaries form the basis of the exclusive monograph written by Mr. Ward on the artist some time ago and throw a great deal of light on the painter's life. He appears to have received for a portrait any sum from £10 upwards, according to its size and the number of figures included, and to have been in a perpetual state of asking his patrons for an advance on their commissions!

The diary gives particulars of a considerable number of pictures of which nothing is known today and should prove of the greatest assistance in the identification of alleged masterpieces which may come to light in time to come. L. G.-S.

EXHIBITIONS NOW ON.

Blair Antiques at Arden Gallery.

The remarkably valuable and interesting collection of art objects of the Renaissance and later periods, owned by Mrs. Chauncey J. Blair of Chicago, has been placed on exhibition at the Arden Galleries, which have just opened in charming quarters, under the joint management of Mrs. John W. Alexander and Miss Elizabeth B. Averill, the latter a niece of Mrs. E. H. Harriman, in the Scribner Building, at 597 Fifth Avenue. The collection which was fully illustrated and described in the AMERICAN ART NEWS last spring will attract much deserved attention from art lovers.

Notable sculptural objects in the Blair collection are a lovely half-length "Virgin and Child" in a wall niche, attributed to Donatello, and an Isle de France XV century statue of a "Virgin with Child," in full-length. Another statue, this time in wood, "Enchained by St. Genevieve," is of the XII century and like one in the Louvre, while a polychrome statuette XV century shows "The Spirit of Evil," and a XVI century polychrome bas relief a choir of angels. There is also an Isle de France head of the Saviour. This masterpiece, formed part of the Turcoing exhibition.

The paintings include a most interesting XV century portrait of a woman of the nobility wearing the headdress known as a hennin, attributed to both Hugo Van der Goltz and Le Maître des Moulins, a Queen Elinor in a Spanish headdress, of the School of Clouet, and a portrait of the dwarf court jester, Triboulet, by Corneille de Lyon. Of note, is an early XIV century French glass panel showing a King's portrait in an architectural setting.



THE DANGEROUS CRIPPLE

Charles M. Russell

Copyright, 1915

At the Folsom Galleries

The carved woods are of capital importance and include examples of early and late Gothic periods. There are Gothic doors and balustrades, one of the former decorated in polychrome. Nine Regence panels figure in the collection, one coming from the Hotel de Turenne. There is also a finely carved credence of the days of Francis I. The textiles are of much interest, including a notable specimen which has a central figure panel of Oriental design with a double altar figure with above, at either side, a winged spirit and below a kneeling figure holding a sacrificial bull. This is of a great antiquity.

Group Display at Reinhardt's.

At the Reinhardt Galleries, 565 Fifth Ave., there is displayed to Mar. 6, an interesting collection of 26 oils and pastels, by a group of seven American painters. The most startling feature of the exhibition is furnished by the woman who signs "E. Varian Cockcroft" and sends three very "naked" nudes, well painted and decidedly unabashed, another nude woman clothed and seated by "The Little Table," and a couple of studies, one of "Breton Boats at Anchor." "The Decorative Figure" is of a French model, of suitably Egyptian type and meagre form, painted in oil and with an Egyptian background. Much more attractive are the pastels, a "Study" of a woman seated with her hands on her hips and "Life and Still Life," a young female by a table with cleverly handled effect of light, from shaded candles, on the flesh.

Arthur Crisp shows his notable talent in the little genre with "Head Liners," taking a curtain call, in the charming "Entracte," where the ballet girl, seated in front of a mirror, turns to look at the spectator, "The Torn Gown," and the decorative "Day in June" with a young woman by an open

lattice. D. Putnam Brinley gets some startlingly realistic effects, by treating foliage in "A Country Theme," and horses, etc., in "A Village Theme," in large color masses. The trees in the spirited and really joyous "Adagio" are very much alive.

Edmund Greacen contributes excellent effects of Fifth Ave. in sunlight and snow and mist and "Winter Woods" and "A New England Garden," while Edward Adam Kramer shows a poetic appreciation of delicate landscape effects in the "Sylvan Temple," "Winding Path," "Valley of the Shadow," and "Harvest Time."

The young girl by "The Venetian Glass Tulip Vase," is attractively presented by Karl Anderson who has an excellent character study of "Ruth," the surface of which has an enamel effect. George H. Macrum evidences good painter-like quality in "The Pardon of Locronan," "Cornish Fishing Port," "Low Tide" and "Still Life."

In the Free Wild West.

In the Folsom Galleries, 396 Fifth Ave. are displayed to March 10 a collection of spirited canvases, recently painted by the "cowboy artist" Charles M. Russell, to recall "The West that has Passed." In a field in which Remington and Schreyvogel, both passed away, made their own, Mr. Russell has taken a notable place. Selftaught, and long in the saddle himself he knows every detail of his subject and being a good painter as well has told his stories with much effect. The Indian scenes are particularly good and the landscape effects striking. Note especially the sunrise with "Blackfeet," the old chief with "His Wealth" of family and stock "Signal Smoke," "A Cree," "When Sioux

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John Marin's Points of View.

There is something singularly fascinating about the experiments and experiences of John Marin, although the results always novel, are sometimes decidedly outré. His watercolors, oils, etchings and drawings, recent and old, now shown at the Photo-Secession Galleries, 291 Fifth Ave. to Mar. 15 evidence remarkable keenness of perception, a fine feeling for color and a search after the effects produced on the artistic mind by extreme height, great masses, wide spaces and objects in multitude—such for example as the Woolworth and Flatiron buildings, which may seem to him to lean or sway, the great business structures of the lower city that seem about to fall upon the crowds below, the East River spanned by springing bridges and the myriad marts of trade and multitudinous homes of rich and poor, which appear to jostle each other and the beholder.

The land, the sky and sea, the shore and woodland, furnish many impressions, often Japanese in treatment, of firm or fleeting effects. At times there are experiments like those of the "faddists," such as the group of studies in oil done in 1915, and again there are found such beautiful studies as the Japanese watercolor, "Pine Trees, Casco Bay," and the three examples in the same medium, "Wallace's Head," "Wood Island," and "Coming Storm," all done last year. Of particular interest also is the oil, "Hemlocks." The pen and inks are cleverly handled, notably "Central Park," and "Independence Hall," while the etchings though sparing of line are most artistic, notably "Brooklyn Bridge," Nos. 3 and 4, which suggest Whistler, both done this year. A rather shaky "Woolworth Building," figures in an etching of 1913. The etchings of William and Nassau Sts. have strong suggestion of crowds in movement. With these may be contrasted the interesting and more conventional "Edgewater" drawing of 1900 and the two pen and inks already noticed.

At the Macdowell Club.

Eleven painters and one sculptor furnish the current group exhibition at the Macdowell Club, 108 West 55 St., to remain until March 7. Clara Peck Williams has a graceful decorative screen with many figures and Olga Popoff Muller displays interesting sculptures, Maria Judson Streat shows two remarkably well individualized female figures, among other works, and Osip L. Linde a capital landscape in Connecticut, a view in Bruges and "Autumn." Maude M. Mason has attractive color in her views at Villas Torlonia and Falconieri. She sends also "Cypresses," some excellent tulips and another still life. Zulma Steel has broadly handled landscapes, and among others well represented are Matilda Browne, Mary Helen Carlisle, Charlotte Coman, Charles B. Cook, Mary Nicholina McCord and E. N. Vanderpoel.

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Advice as to the placing at public or
private sale of art works of all kinds, pic-
tures, sculptures, furniture, bibelots, etc.,
will be given at the office of the AMERICAN
ART NEWS, and also counsel as to the value
of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
posing or obtaining an idea of their value
will find our service on these lines a saving
of time, and, in many instances, of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

THE FEBRUARY BURLINGTON.

The February number of the Burling-
ton Magazine has as a frontispiece a
male portrait by Allesandro Longhi,
owned by Mr. Henry Harris and writ-
ten about by Tancred Borenius. C. J.
Holmes discusses "Sofonisba Anguis-
sola and Philip II," the illustrations be-
ing of portraits by the former of the lat-
ter in the National Gallery and of a
young monk owned by Sir Frederick
Cook, Bart. Gustave Frizzoni talks of
"Certain Studies by Cesare da Sesto in
Relation to his Pictures" and Charles
Aitkin on "Art and Aesthetics," Martin
S. Briggs tells of "The Genius of Ber-
nini," and J. Tavenor Perry of "The
Wooden Doors of S. Mary in the Capito-
tol, Cologne," while K. A. C. Creswell
concludes his "Persian Domes before
1400 A. D." The Burlington may be
had of the American agent, Mr. James
B. Townsend at 15 E. 40 St.

ART IN WARTIME.

The events, and especially the nota-
ble sales of art properties which we
have recorded the past fortnight and
continue to record this week, are sig-
nificant of the fact that art activities,
in America, at least, have not continued
to be paralyzed by the great war, and
that interest in art exhibitions and hap-
penings, not only continues, but grows,
even in such unprecedented conditions
as those of the present time.

The passing of the Morgan porce-
lains from the financier's estate has been
quickly followed by the transfer of the
Fragonard panels to that eminent Ameri-
can collector, Mr. Henry C. Frick. What-
ever may have been the price paid by Mr.
Frick for these famous and most beauti-
ful works, it was certainly a great ad-
vance over the \$350,000 which the late
Mr. Morgan paid the Agnews for them,
again convincing evidence of our re-
peated arguments that high-class art
works will always hold their values,
—even in wartime.

MR. LOW'S RETORT COURTEOUS

The reply of Will H. Low to the let-
ter signed Charlotte Eaton, published
in our last week's issue, would seem
to fit the case, and is certainly "The re-
tort courteous." It would appear that
Mrs. Eaton was rather hasty, to say the
least, in calling attention to what, from
Mr. Low's explanation could not have
been intended in any way as a slur on
his part on the reputation or ability
of his long intimate friend and fellow
student, the late Wyatt Eaton.

CORRESPONDENCE.

Mr. Low Refutes a Slur.

Editor AMERICAN ART NEWS.

Dear Sir:

In a letter published in your issue Feb.
20, I am credited with having written of my
friend, the late Wyatt Eaton, in these terms:
"He disappeared from the art world, paint-
ing portraits from photographs." A most
cursory examination of "A Chronicle of
Friendships," from which this purports to
be quoted, would show that no such state-
ment is made therein. Upon the contrary,
throughout my book I speak of Eaton in
terms reflecting our close friendship and
my sincere admiration for his work.

It is true that the implication alleged is
not particularly damaging; good men and
true have used all manner of adventitious
aids and have produced great and worthy
works of art thereby; but, as printed in your
columns, the phrase seeks to establish a
reflection derogatory to a man and an art-
ist for whom I retain affection and respect;
and I desire to disown, promptly and cate-
gorically, the authorship of the phrase
quoted.

May I, in view of these facts, quote in
my turn and suggest in the terms of the
published letter: "It might be well for a
man's commentators to inform themselves
as to living truths before sending random
statements to the press."

Very truly yours,
Will H. Low.

Lawrence Park,
Bronxville, N. Y., Feb. 20.

Copley in N. Y. and Phila.

Editor AMERICAN ART NEWS.

Dear Sir:

I wish to join hands with Mr. Britton
in his appreciation of the important pub-
lication by the Mass. Historical Society of
the Letters and Papers of John Singleton
Copley and of Henry Pelham, and for the
proof that the volume gives that Copley
was in New York for six months and
painted in that time thirty-seven portraits,
not very slothful business for a painter
who is reputed to have been so slow at
his work that Rembrandt Peale writes Mrs.
Mifflin told him "she sat twenty times
for Copley to paint her hands" in the picture
of Thomas Mifflin and his wife in the
Penna. Historical Society. I am equally
pleased to know that Copley was in Phila.,
if for only four full days, Jan. 23 to 25, 1771,

when his time was occupied socially and
in studying the paintings in the collections
of Gov. John Penn and of Messrs. Hamil-
ton and Allen, so that he could not have
had time, in these four days, to paint any
portraits, if even he had his painting ma-
terials with him.

What I have always contended hereto-
fore was that there was no proof that Cop-
ley had ever painted outside of Boston,
and neither there was until the recent issu-
ing of this volume, which is not only of
great historical importance but also of ma-
terial value in settling these questions, as
also that Copley did not paint in the South,
the contrary of which has been so long
contended. It is to be hoped that this vol-
ume will encourage Mr. Britton to give us
very soon the Life of Copley he has been
for some time engaged upon and which is
so much needed.

Charles Henry Hart.

Phila., Feb. 23, 1915.

A Pertinent Inquiry.

Editor AMERICAN ART NEWS.

Would it be too much trouble for you
to explain the meaning of the words, "the
fifth in Gilbert Stuart's series of portraits
of Washington," in your note anent the
hanging of a portrait of Washington in the
Kentucky State capitol at Frankfort, men-
tioned in your last issue? And oblige yours,
Charles Henry Hart.

Philadelphia, Pa., Feb. 22, 1915.

[The story to which our correspon-
dent refers was based on incorrect in-
formation taken from a Western news-
paper. The picture in question, which
has been well restored by Mr. Farina,
is a copy by Oliver Frazer of the Stuart
Washington, in Washington, D. C. In
1834 the general Assembly of Kentucky
made an appropriation of \$550 which
was paid Mr. Frazer for his copy. Prof.
Farina says that "Kentucky now has
the best portrait of Washington in
the country, since the original from
which it was painted has greatly faded."—Ed.]

OBITUARY.

T. J. Larkin.

Mr. Thomas Joseph Larkin, a well-known
London dealer in works of art, committed
suicide at Herne Bay in England a few days
ago. He was found by Mrs. Larkin in a
bath-room with wounds in his neck and left
wrist, and a razor by his side. Medical
evidence showed that he had been suffering
from nervous breakdown, and had lost the
sight of one eye. The other eye was im-
paired, and the fear that he might be totally
blind depressed him greatly.

Winfred R. Martin.

Winfred Robert Martin, librarian of the
Hispanic Society of America, died Sunday
at his home, No. 581 W. 161 St. He had
been ill since returning from Europe last
September. Mr. Martin was born in Ning-
po, China, in 1852, and was the son of the
Rev. William Alexander Parsons Martin,
who is still a missionary there. He was
graduated from Princeton in 1872, New
York University in 1878 and the University
of Tübingen in 1887; was professor of Ori-
ental languages of Trinity College from
1888 to 1907, instructor of Sanscrit at Har-
vard Theological Seminary from 1902 to
1907, and librarian of the Hispanic Society
from that time. He was a member of the
American Oriental Society, American Philo-
sophical Association, Society of Biblical Lit-
erature and Exegesis and American Numis-
matic Society.

Theodore M. Davis.

Theodore M. Davis, 78 years old, noted
Egyptologist, died at Miami, Fla., Tuesday
last.

Besides his widow he is survived by a
nephew, Theodore Davis Boal of Boalsburg,
Pa.

Mr. Davis pursued his Egyptian explora-
tions as a private investigator and paid all
his own expenses, employing about 150 men
in the work. At his Newport home he kept
an alabaster reproduction of the head of
Queen Mele, which he found in her tomb.

Sarah Morris Cory.

Mrs. Sarah Morris Cory, artist and
writer, died on Sunday last in this city, from
the effect of hardships endured while mak-
ing her way from Paris, New York, via
London, after the outbreak of the war last
summer. She was stranded in Havre, both
penniless and helpless, and her experience,
as she is 60 years old, was too great a
shock from which to rally. She landed in
New York in a feeble condition and never
fully recovered. She was the daughter of
Alfred Roe, a distinguished lawyer.

Sir William Eden.

Sir William Eden, watercolor painter and
land owner, died Sunday in England. His
eldest son was killed in November at Ypres
and the new baronet is a prisoner in
Germany.

Sir William was born April 4, 1849,
and was the seventh baronet. He was ed-
ucated at Eton and was an ensign in the
Twenty-eighth regiment, a lieutenant in the
eighth Hussars, and colonel in the Durham
Light Infantry from 1889 to 1896. He was
long master of the South Durham Hounds.
He painted in watercolor, exhibiting in both
London and Paris.

Old Masters at Villoresi's.

Mr. Alfred Villoresi, of 15 E. 47 St., is
displaying a number of old masters, among
which are several of some importance. By
Jacopo Carucci di Pontormo there is an in-
teresting example, a "Virgin, Child and St.
John." To Tiberio Tinelli is credited an
imposing portrait of the Venetian Doge
Jacobus Bambo. There is a landscape sign-
ed Salvator Rosa and a "Portrait of a Cava-
lier," by Sustermans. To G. B. Moroni is
attributed a "Portrait of a Lady," while an
interesting "Madonna and Child" is modest-
ly cataloged, as of the Titian school.



ST. ELISEO, BISHOP
Patron of the Goldsmiths
Federico Barocci
At the Villoresi Galleries

Capital are the two little shore scenes
with boats and figures signed by Pisani.
A work of note by Federico Barocci re-
produced on this page, represents the gold-
smith's patron saint, the Bishop Eligio,
who is shown with the tools of his craft,
and a cherub at his side. By Henry Seghers
there is a Holy Family surrounded by
a wreath of flowers and by Paul Brill a
"Landscape," while another "Portrait of a
Lady," is attributed to Polidoro Lanziani.

ART IN AMERICA.

In the February number of "Art in Amer-
ica," Bernhard Berenson has an opening
article on "Venetian paintings in the United
States," the illustrations being from the
collections of Mr. Henry Walters and Mrs.
Dr. Henry Barton Jacobs of Baltimore. Os-
wald Siren writes of "Some Sculptures from
Verrocchio's Workshop," some of the works
reproduced being in the collections of the
Metropolitan Museum and Messrs. Quincy
Adams Shaw of Boston and P. A. B. Wi-
dener of Philadelphia. The publisher,
Frederick Fairchild Sherman discusses "The
Landscape of Homer Dodge Martin." Gar-
rett C. Pier tells of the Blair collection of
Chicago now on view at the Arden Gallery
in this city, and Charles Henry Hart writes
of Rembrandt Peale's "Houdon."

SARKA'S SARCASM.

Believing his picture, "History and Re-
ligion," has been hung so high over the
doorway in the South Gallery at the ex-
hibition of the Architectural League, that it
is impossible to see it, Charles Sarka
asked the league to provide a stepladder for
the use of those desirous of looking at the
picture. After a week had passed without
his receiving an answer, Mr. Sarka sent in
his resignation. Two years ago he won
the League's competitive prize, with Ken-
neth Murchison, architect; and Leo Lentelli,
sculptor.

CHURCH WINDOWS NOT FREE

The Board of General Appraisers, in a de-
cision by Judge Waite, Wednesday, declined
to grant free entry to stained or painted
glass windows imported under the Tariff
act of 1913. The protest was made on be-
half of many Catholic and Episcopal
churches as well as regular importers.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Fine Arts Society, 215 W. 57 St.—Architectural League Exhibition, through Feb. 27.

Arlington Galleries, 274 Madison Ave.—Special Group Exhibition of Recent American Works, to Feb. 28.

Brandus Galleries, 569 Fifth Ave.—Alaskan scenes by L. M. Davis, through Mar. 6.

Cathedral Parkway Gallery, 2837 Broadway—Works by John Sharman, to Mar. 13.

The Canessa Gallery, 547 Fifth Ave.—Works of art of Italian Renaissance, Greek and Roman periods.

Daniel Gallery, 2 West 47 St.—Landscapes by Ernest Lawson to Mar. 2. Works by Middleton Manigault, Mar. 3-23.

Durand-Ruel, 12 W. 57 St.—Works by Charles Andre, Mar. 1-16.

Ehrich Galleries, 707 Fifth Ave.—Exhibition of Sculpture by G. S. Cartiano Scarpitta, to Mar. 10 inclusive.

Folsom Galleries, 396 Fifth Ave.—Pictures of Western Life by Charles M. Russell, to Mar. 10.

Gallery of Charles of London, 718 Fifth Ave.—William Penn and Family Relics Exhibition.

Goupil Galleries, 58 W. 45 St.—Oils by Mme. A. Lucas Robiquet, through Feb. 27.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.

E. M. Hodgkins Galleries, 9 E. 54 St.—Portrait Drawings by Albert E. Sterner, to Mar. 6.

Jacques Seligmann Galleries, 705 Fifth Ave.—Fourth Annual Exhibition of the National Society of Portrait Painters for the Benefit of the Families of French Artists at the Front, through Feb. 27, 9 A. M. to 6 P. M.

Kelekian Galleries, 709 Fifth Ave.—Persian potteries and Chinese hangings.

Kennedy & Co., 613 Fifth Ave.—Etchings by Gustave S. Hoffman and Lester G. Hornby, to Mar. 13.

Keppel Gallery, 4 E. 29 St.—Etchings and drawings by J. F. Millet, to Mar. 6.

Kouchakji Freres, 715 Fifth Ave.—Flemish Tapestries, Rugs, Bronzes, Eastern Antiques, Potteries and Glass.

The Little Gallery, 15-17 E. 40 St.—Book-bindings by Harvey S. Chatfield and Miniatures by leading American women artists, through Feb. 28. Handwrought silver by Arthur J. Stone and American Miniatures, Mar. 1-13.

Macbeth Galleries, 450 Fifth Ave.—Works by Colin Campbell Cooper, by Deceased Americans and by Guy C. Wiggins, through Mar. 9.

MacDowell Club, 108 West 55 St.—Group exhibition including works by Matilda Brown, Mary Helen Carlisle, Maud M. Mason, Clara Weaver Parrish, Maria Judson Stream, Emily N. Vanderpoel and Zulma Steele, to Mar. 9.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.

Milch Galleries, 939 Madison Ave.—Oils and etchings by Gordon Mallet McCouch through Mar. 7.

Montross Gallery, 550 Fifth Ave.—Works by Henri Matisse, to Feb. 28. Works by Horatio Walker, Mar. 2-20.

Municipal Art Gallery, Washington Irving High School—Exhibition of German Commercial Art, to Mar. 1. Works of H. Ledyard Towle, Harold Phelan and Charles Lenox Wright, Mar. 2-31.

National Arts Club, 119 E. 19 St.—Portraits by Members from Mar. 3.

N. Y. School of Applied Design for Women, 160 Lexington Ave.—Drawings and Studies by Gilbert White for New Haven County Court House, to Mar. 14.

New York Public Library, Print Gallery, (Room 321)—Etchings by 15 Century Artists. Stuart Gallery (Room 316)—Bracquemond and Peter Moran Memorial Exhibitions.—Millet Centennial Exhibit.—Recent additions to the Print Collection. Room 322—English 18 Century prints bequeathed by John L. Cadwalader. Room 112. Gardening Books and Prints.

Photo-Secession Gallery, 291 Fifth Ave.—Works by John Marin, through Mar. 15.

The Print Gallery, 707 Fifth Ave.—Exhibition of Stage Decorations for the Benefit of the Arts Fund of England.

Worch of Paris, 467 Fifth Ave.—Oils by Augustus Vincent Tack, to Feb. 28.

Yamanaka Galleries, 254 Fifth Ave.—Exhibition of Old Chinese Stone Sculptures of the 6 and 7 centuries, and Old Japanese Sculptures in Wood, through Mar. 8.

Reinhardt Galleries—Paintings by Karl Anderson, D. Putnam Brinley, E. Varian Cockcroft, Arthur Crisp, Edmund Greacen, George Macrum, and Edward Adam Kraemer, through Mar. 6.—Salmagundi Club. Vanity Boxes, Mar. 1-6.—To be sold at Plaza Hotel, "Rose Room," evening of Mar. 6.

CALENDAR AUCTION SALES

American Art Association, American Art Galleries, Madison Sq. S.—Arthur I. Hoe Oriental art objects and collection of paintings from several consignors on exhibition from Mar. 1, the first to be sold at the galleries on the afternoons of Mar. 5 and 6 and the latter at the Plaza Hotel on the evening of Mar. 5.

Anderson Auction Company—Anderson Galleries. Madison Ave. and 40 St.—Books from the Library of the late Dr. S. G. Wolcott of Utica and American and Foreign Coins, duplicates from the Collection of the late J. C. Mitchelson of Tarryville, Conn., Tuesday afternoon, Mar. 4.—Autograph Letters and Documents, including consignments by William H. Copcutt of New York and selections from the papers of Gen. Daniel Ruggles, Wednesday and Thursday afternoons, Mar. 10-11.

Kent-Shmavon Galleries, 668 Fifth Ave.—Collections. Ancient art of Asia and Europe. James P. Silo, Auctioneer, Monday-Sat. afternoons, Mar. 1-6 inclusive, 2.30 o'clock; Tuesday and Thursday evenings, Mar. 2 and 4, 8.30 o'clock.

Metropolitan Art Association—Anderson Galleries, Madison Ave. and 40 St.—Oriental Porcelains, Bronzes, Silver, Decorative Art Objects and artistic Furniture, including consignments from the estate of Mrs. Ethel Dana Shepherd and other owners, now on exhibition to sale Friday and Saturday afternoons, Mar. 5-6.—Modern Etchings, Mezzotints and Color Prints, including selections from the collection of Horace K. Devereux, now on exhibition to sale Tuesday and Wednesday evenings, Mar. 9-10.

Merwin Galleries, 16 E. 40 St.—Books on America, and Genealogy, afternoon Mar. 5.

BOSTON.

Boston is as busy as a three-ring circus with its varied art shows, all going on at once. The "gallery trotter" goes from one to another and finally retires worn out with eye-and-brain dyspepsia, caused by mal-assimilation of artistic ingredients.

The St. Botolph Club has made an exhibition of very unusual interest in the sculptures by Paulanship and paintings by Richard Blossom Farley. Both are products of the Pa. Academy and do it infinite credit. Mr. Manship's sculpture is so entirely personal and so refreshingly "different," without being outré that one returns to it again and again with ever-increasing pleasure. His "Satyr and Sleeping Nymph," is a typical example. The four elements represented by four panels entitled respectively, "Earth," "Water," "Fire," and "Wind," are particularly to be noted for flow of line and a beauty truly Greek. However, he is not always Greek. He can be Etruscan, Japanese or anything else, apparently at will.

Mr. Farley is a painter of marked ability and his landscapes and marines are always interesting. He achieves a considerable degree of finish, without sacrificing strength and carrying power, and his pictures prove a source of real pleasure to those who like the quiet and slightly sedate. "The Daguerreotype," is an interesting specimen of his figure work.

At Vose's Gallery, William R. Leigh is making an exhibition for the second time here. His cowboys, sheriffs, Indians and other far-Western characters, made their bow to an appreciative public last year, and more like them are seen with pleasure at the present show.

At a local gallery Lester B. Hornby is showing etchings and pencil drawings. Among the etchings the view of the cathedral at Rheims is most interesting, having been made only a day or so before the bombardment. His interiors with figures are admirable and his new Paris series possess unusual interest. His pencil drawings of Old Boston are a revelation to the average citizen.

The creditable showing made by the students of the school of the Museum of Fine Arts is an encouragement to all who have the success of this institution at heart. Miss Elizabeth Welsh, Edith Park, Edith Widing, (advanced pupils), show meritorious figure work. Among the landscapists who attract attention are J. P. Slusser, Nils Hogner and Betty Lockett.

The interest in Carl J. Nordell's exhibition has been so great that it is to be continued for another week in the Art Club Galleries. The reception (an unusual honor), which was tendered the young painter by the Club president, Mr. John R. Ainsley, on the evening of Feb. 19, was a marked success.

At the "Guild of Boston Painters," Lilla Cabot Perry holds a "one woman" show in the main gallery. A large and representative miscellaneous collection by the active members in the second gallery. Mrs. Perry's work is well known in Boston and elsewhere as she is a constant exhibitor in all the large exhibitions. A portrait of William Dean Howells is an important contribution, life-

like and convincing. Several landscapes, with Japanese motifs are honest and well made and a number of figure examples show the versatility and good training of this painter.

A special "side show" has been arranged at the Copley Gallery for the special delectation of those who, like "Plantaganet, Norman Dane, of their long descent are rather vain." Early Americans are here in force and Copley, Stuart, Peale, Smibert, Naegle and others of their contemporaries, make a brave showing. More will be said about them next week.

John Doe.

PHILADELPHIA.

The annual members' exhibition now on at the Art Club, includes fifty-nine oils, some of the important ones excluded from the Academy show, now in progress. The fact that their painters are members of the Club has given them an opportunity to vindicate themselves in the eyes of the public, not aware of some of the motives that control the work of selection or invitation of pictures for leading exhibitions. The show is, perhaps, a little uneven in quality, but just the same, very interesting and a credit to the Club. A number of new members have been taken in lately and some of these are represented, such as Leon Kroll, who shows some capital technique in both figure and landscape painting.

The Harrison brothers, Alexander and Birge, show a number of moonlight scenes on beach, river and in Venice. Edward W. Redfield sends some of his always good snow pictures and an autumn effect entitled, "Stover's Mill." Emil Carlsen contributes two small but very good landscapes. Paul King has two "The Mill Road" and "Solitude," both clever in rendering of plain air effects.

Wm. M. Chase shows his portrait of his son, "Roland Dana Chase," and a still life, "Deep Sea Cod." Henry H. Rittenberg's figure of a handsome woman entitled "Reflections," is well designed and shows some excellent painting of flesh. L. G. Seyffert has the place of honor with a large canvas, "Study in Blue and Gray," subtle in beauty of delicate contrasts of color of draperies of a graceful, standing female figure. Joseph De Camp is represented by a work entitled "Silver Waist," showing a type of American beauty, effectively lighted and vibrating with color.

Benedict Osnis shows excellent portraits of his children, "Marcia and Ionia." Wm. Ritschel exhibits a large canvas entitled, "Ice Bound Ledges—Monhegan Island," most impressive in suggestion of dynamic force of wave-resisting rock. Wm. H. K. Yarrow shows some distinguished work in a female figure of Spanish gypsy type, entitled "Minnie." C. W. Gruppe, a very realistic "Street of New York;" W. W. Gilchrist, a good portrait of John R. Tinkham.

The exhibition of color work at the Plastic Club comprises seventy-five examples, of which "La Chaise Rouge," by Miss Gertrude A. Lambert is perhaps the most interesting, as sounding a fresh note in the art of figure painting. Miss Mary Butler exhibits some good work in landscape, "Hills of Arran, Scotland." Miss Katherine Patton's "Under the Rialto," gives one a very true glimpse of Venice and has additional charm of refined scheme of color. "The Shower Cloud," by Miss Lucile Howard was a fine rendering of a natural phenomenon, very well painted, "Rhododendrons," were shown by Miss Helen McCarthy.

Eugene Castello.

WASHINGTON.

Mrs. Geo. W. Vanderbilt has loaned the National Gallery two representative examples of Manet, a portrait of the actor, Rouviere, as Hamlet, painted in 1866 and "Le Repos" painted in 1870, really a portrait of the artist, Mlle. Berthe Morizet, and the striking portrait of a Spanish girl, "La Rosita," so much admired in New York last winter, by Zuloaga. To the National Gallery the Rev. Ward Denys has also loaned an early example of Frank Duveneck, painted in Venice in the early eighties.

Mr. D. S. Sturges of Boston is showing a collection of etchings in the Veerhoff Gallery.

The Washington Watercolor Club's eighteenth annual exhibition is on in the Corcoran Gallery Hemicycle until March 11. The show is a good one this year and its features are a group of Bruges and Italian lake scenes by C. Warren Eaton of N. Y., some in pastel, which medium the artist so well handles, and twelve of the thirty or more California views painted by William H. Holmes on a recent trip to the Pacific Coast, and all crisp and sparkling in color and delightful in sentiment.

There are two examples of the lamented Charles Henry Moser, and some typical examples of Hilda Belcher, Hilda Ward, Jane Petersen, John F. Carlson, C. C. Curran, Elizabeth Spalding, Felix Mahony, the cartoonist; Mary K. Porter and Alice E.

Willoughby, and in particular two charming portrayals of Dutch children by Cecil Jay (Mrs. George Hitchcock).

Among the local exhibits, those of Mrs. Leisenring, Elizabeth Sawtelle, Felicie W. Howell, Carl Weller, Miss Muhlhofer, Sarah S. Munroe, John C. Fitzpatrick, Edward C. Dean, Marian Lane, Annie D. Kelly, Lewis C. Clephane, Mrs. Bush Brown, are perhaps the best.

CHICAGO.

The Art Institute is receiving the 1285 paintings and 100 sculptures sent by artists of Chicago and vicinity, to appear in the annual exhibition to open March 2. The Jury has finished its work, and has announced that 282 paintings and 55 sculptures will be installed. The standard was placed especially high. However, many good works were declined because the Institute has only six galleries for the paintings and one for the sculptures. This exhibition is one of the important events of the year, and is given under the auspices of the Institute and the Municipal Art League. A number of the leading women's clubs are affiliated with the show through the Municipal League. The prizes and purchases will be announced later.

A collection of oils by Louis Rittman is now on view in the Institute. Rittman is a colorist and expresses himself with independence. Lawton Parker had a good deal to do with sensing Rittman's genius and promoting it. He introduced Rittman to Chicago with a show of forty of the latter's paintings in the Parker studio.

At the Palette and Chisel Club there is an exhibition of oils by L. O. Griffith, one of the members of this active club who has "arrived" in Europe as well as in American, following a recognized success in illustration. Walter Goldbeck, now making a record in N. Y., is the latest to "hike" to the Metropolis. Griffin has been spending some time in Europe, is now at home in his local studio, and fifty of his works, including oils and pastels, are hung in the Club's rooms.

In Dealers' Galleries.

There are fourteen oils by William E. Derrick at the shop of the Artist's Guild.

A collection of etchings by J. F. Millet and etchings by American artists, are now featured at Roullier's. The latter include examples of Charles W. Dahlgren, B. J. O. Nordfeldt, Jerome S. Blum, Herman Webster, Albert Worcester, Otto Schneider, George C. Aid, Fletchmour Seymour, Charles Henry White, John M. Marin, Cadwallader Washburn, Donald Shaw MacLaughlin, Vaughn Trowbridge and Lester C. Hornby.

Reinhardt's gallery has an exhibition of early Flemish, Dutch and German masters. Isenbrandt's "St. John and Donors," Albert Bouts' "Virgin and Angel," Cranach's portrait of Casper Creutzinger, are in this group. In this gallery are also a portrait by Copley, and examples of Wyant and Corot.

The show of oils by Charles Russell is still on at Thurber's.

Some Studio Notes.

The College Club gave an "Artists' Tea" Feb. 19 in its Wabash Ave. quarters. Forty-one works by members of the Club were on the walls of the reception room. The young artists represented have all been "recognized." Minna Hoskins had five splendid oils and five watercolors, "The Lady of Mystery" eliciting especial applause. Mildred Chamberlain exhibited book designs, including title-page, end-papers, type-pages, with original initials and adapted book plates. Marguerite G. Kreutzberg had an assemblage of pastels charmingly grouped; Marcia Dodge Wilber showed skill in a modeled figure piece; Charlotte Dana Lyman's watercolors, including "Elaine," and "Water Nymphs," made good. Elizabeth Telling exhibited ten excellent portraits in charcoal, and a pencil sketch, and Dorothy Winslow showed five sketches, including an especially artistic conception, "After a Storm, Tribeg."

Eda Nemoesa Casterton, miniature painter, and Jessie M. Preston, artist in the making of jewelry, lamps and metal products, will hold open Friday and Saturday afternoons in their studios during March.

Mrs. Nancy Cox-MacCormick is modeling a statuette significant of the genius in American fashions, for which three Chicago women are posing.

Magda Heuermann gave an "at home" in her studio Feb. 25. Mary Hight, well known in theatrical circles, gave readings from Thomas Moore with harp adaptations by Clara Louise Thurston.

Gertrude R. Ferreira, a prominent local designer of illuminated books and other artistic souvenirs, and letterer, has come into the limelight as a successful writer of playlets. Her latest products are "Mrs. Drau's Playhouse" and "The Special Matinee" for presentation by the North End Club.

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ART AND ARTISTS.

Henrik Lund, the Norwegian portrait painter, who left Bergen in Feb. is due here to arrange an exhibition of his paintings. He has recently had successful exhibitions in Christiania and Stockholm. Mr. Lund was the director of the Scandinavian exhibition, held in this city, Buffalo, Toledo, Chicago and Boston in 1912-13. While here, Mr. Lund made portraits of the late Hugo Reisinger and lithographs of Pres. Eliot, Col. Roosevelt and other Americans.

Prof Elizabeth H. Denis of the University of Rochester, N. Y., has been appointed docent and guide in the Art Building at San Francisco by Mr. John E. D. Trask. Miss Denis is a graduate of Mt. Holyoke and received the degree of Ph. D. from Heidelberg University in 1898. For eleven years she was in charge of the Department of Art in Wellesley College, and, since 1902, has carried on similar work in the University of Rochester. She is one of the directors of the new Memorial Art Gallery in Rochester. Dr. Denis has served as an art guide in three expositions; at St. Louis in 1904, Portland in 1905 and at Seattle in 1909. At the close of this exposition in San Francisco, Dr. Denis, who has been granted leave of absence by the University trustees, expects to return to Rochester.

A. Albright Wigand recently completed a decoration for the home of Mrs. Isaac Bassford at Lake Placid, N. Y. At her studio, 1947 Broadway, she will shortly begin some portrait commissions.

Seymour Bloodgood painted a number of landscapes at Woodstock, N. Y., where he spent last summer and autumn. He expects shortly to hold an exhibition at his studio, 1947 Broadway.

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S. Mary Norton has had a busy winter painting portraits at her studio in the Broadway Arcade. Among her latest works is an unusually fine presentment of Master Austin Bradley of Orange. It is an interesting delineation of childish character, good in composition and color. Mrs. Henry Stewart and Mrs. Charles Richardson are also good works.

At her Sherwood studio, Helen Watson Phelps has recently painted the portrait of Mrs. Campbell Takami, wife of the famous Japanese Doctor. She is about to begin a portrait of their little daughter.

The Misses Boudoin and Manley gave a reception at their studio, 546 Fifth Ave., last week to display their recent work in decoration. Miss M. Burke and Mr. J. Burke gave an interesting exhibition of dancing.

At his studio in the 67th St. Building, F. Ballard Williams has completed several canvases which are, for him, rather new in treatment and surpass any of his former work. Beautiful in design, expressing his rare color sense and full of that painter's quality that has always marked his work; they are sure to create a stir in the art world.

Frank Vincent Du Mond has recently taken a studio at 1947 Broadway, where he is painting landscapes and figure subjects.

Otto Wigand has been quite successful recently with landscapes and wharf scenes painted near his home at Clifton, Staten Island.

Carle J. Blenner gave a charming reception at his Sherwood studio last week when the portrait of Mr. Percival Kuhne, his latest work, was shown. It is a work full of character, good color and strong modeling, also an excellent likeness. The main studio was cleared for dancing and among the entertainers was Miss Beverly Sitgreaves.

Victor D. Hecht has completed the portrait of Dr. Richard Stein, a typically well modeled work. At his Sherwood studio there is a good presentment of the artist Louis Kronberg, as well as several figure pieces done in flat tones without shadows. These are the strongest, most direct and best of his works.

John Sharman is showing a group of ten recent works at the Cathedral Parkway Gallery, 2837 Broadway, through Mar. 15.

At his studio, 15 W. 67 St., F. W. Wright has recently completed a thoroughly good portrait of Mr. Karl Breneman. It is a three-quarter-length seated pose, ably executed and a good likeness. Other commissions are portraits of Mr. Frank Hardy and Mr. Leon Loft. A Summer Landscape was recently purchased by Mr. W. Chariton. A War picture, "Parting the Future from the Past," shows imagination and skill.

J. M. Lichtenauer has taken a studio at 24 W. 59 St., where he has recently painted the portrait of Justice Josiah Mearns of the Supreme Court of Brooklyn, an able work. He is now completing a group of romantic subjects in tempera. It was this artist who painted the decorations for the Harris and Shubert theatres last season.

At the recently closed rotary exhibition at Sioux Falls, Ia., the late R. M. Shurtleff's "Midsummer" was voted by the children the most popular picture in the exhibition. Jonas Lie's "From the Bridge" received the greatest number of votes from the adults, the Shurtleff picture came second and Daniel Garber's "May Day" received third place.

Mrs. R. M. Shurtleff has decided to remain permanently in her present studio, 350 W. 55 St., despite rumors to the contrary.

From Mar. 2 to 27 there will be an exhibition of 45 oils by Jonas Lie in the Art Gallery of Pratt Institute.

Mr. W. Francklyn Paris has sued Prince Pierre Troubetskoy, the portrait painter, for \$1,500, which he claims to be due from the Prince for the rental of a studio apartment in West 39th St. Mr. Paris claims the Prince signed a lease for three years of the studio apartment at an annual rental of \$2,500 after extensive alterations had been made, and then occupied the apartment only a few months.

The recent acquisitions of the Hackley Art Gallery, include a landscape by Cornelis Huysmans, a painting entitled "The Girl in White," by Samuel Isham, and two lithographs by Alson Skinner Clark.

Twenty-four etchings by Earl H. Reed have been accepted for exhibition at the Panama-Pacific Exposition.

The panels illustrating children's fairy stories, painted by Melita Blume and notice of which was made last week, are to be donated by the lady who has purchased them to the St. Barnabas House, 304 Mulberry St., which shelters small motherless children.

Woodstock School Awards.

The awards for the best work done in the Art Students' League Summer School of Landscape Painting at Woodstock, N. Y., were awarded as follows: \$50 Prize, H. Leith-Ross; Scholarship, Emile Gruppe; 1st Mention, William Owen; 2nd Mention, Anna B. Parker, 3rd Mention, Ethelyn Cobb, 4th Mention, Margaret A. Means.

The exhibition of Woodstock Work will be on view to the public daily to March 2. The members of the Jury were F. Luis Mora, Paul Cornoyer, Cullen Yates and John F. Carlson.

AMONG THE DEALERS.

A collection of sculpture by G. S. Cartaino Scarpitta is on exhibition at the Ehrich Galleries, 707 Fifth Ave., to Mar. 10, inclusive. A review will appear next week.

At the Bonaventure Galleries, 601 Fifth Ave. are highly interesting embroidered panels in Italian work of the XVI century, with holy subjects in architectural settings. The details are beautifully worked out, the faces being as delicate as drawings. The subjects are a Virgin and Child, a Virgin after the Annunciation, a Saint with a reliquary and two female saints with books in hand, one a martyr with a sword just piercing her throat.

Mr. H. Kervorkian of the Persian Art Galleries of London, arrived by the Adriatic on her last trip here, and is at the Plaza Hotel.

Julius Bohler, Jr., of Julius Bohler, Munich, who is an officer in the German army was recently slightly wounded and invalidated for a time. He has been given the Iron Cross. Otto Bohler, of Bohler & Steinmeyer, is with his German army regiment at the front. Mr. Fritz Steinmeyer, his partner, is also serving with the German army.

NEW ART SALESROOMS.

Under the auspices of Mr. Hiram H. Parks, of Philadelphia, a new art gallery to be used for auction sales will be opened shortly in the old building of the Calumet Club, at Fifth Ave. and 29 St.

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Book Reviews.

"On Sunset Highways," by Thomas D. Murphy. The Page Co., Boston.

To the tourist and especially the motor tourist, who contemplates a trip to California, "On Sunset Highways," will be most interesting and instructive.

The author has published many books on motor trips, but none so interesting as this, his latest, which may be due to the fact, that his material is so unfamiliar—the more shame to the American public. The description of the Missions and the Mission Play at St. Gabrielle, which in a small and unpretentious way is a replica of Oberammergau, is charmingly written.

How many Americans know that we have such a performance at home? The book abounds in excellent illustrations, taken from photographs, and often from original paintings. The style is free and reads easily with a certain lightness so essential to a narrative of this kind where descriptions predominate.

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PARES SALE \$45,432.

The Emile Pares collection of retrospective art from the XII to the XVIII centuries was sold at the Anderson Galleries on the afternoons of Feb 18 and 19 and the evening of Feb. 19. At the first session, the fans, porcelains, laces, carvings, furniture, brass embroideries and draperies, etc., fetched \$10,174. At the second, the jewelry, Mss., embroideries and other textiles, the enamels, wood and ivory carvings and furniture brought \$17,298, while at the third, the paintings sold for \$17,960, making a total for 309 numbers of \$45,432.

At the opening and afternoon session, two large antique Italian urn-shaped Sienna marble vases brought \$1,050 from Mr. D. P. Norwood. The same buyer paid \$500 for four yards and thirteen inches of antique Venetian rose point lace founce, of the period of Louis XV, and \$210 for a marble and bronze Louis XVI mantel clock.

Mr. George D. Smith, paid \$450 for 125 small antique alcova tiles, and Mr. C. T. Carroll, \$875 for three Louis XVI arm-chairs. A sixteenth century table scarf of Venetian guipure was sold to Mr. J. J. Villard for \$300. The same price was paid by Mr. Robert Mosby for a French brocade bed cover. Total of the session was \$10,195.50.

At the second afternoon session, \$1,000, was paid for a group in carved wood of the "Flight into Egypt," by Mr. Villard, who also bought an Italian jewel casket encrusted with ivory, for \$300; six breadths of antique red velvet, for \$200, and a large Spanish retable with carvings in color and gold, for \$560; Mrs. Charles Valliant bought an Italian pendant of gold and enamel, for \$205; an Hispano-Moresque horse band, for \$560, and a book plaque of Limoges enamel for \$250.

Among other sales were an antique table mat of Persian velvet, to Mr. H. J. Emerson, for \$510; a Limoges enamel by Pierre Raymond, to Mr. E. G. Dery, \$310; a Limoges enamel by J. Courtois, to Mr. G. W. Brownson, \$330; an antique altar group, the "Mass of St. Gregory," to Mr. J. Franklin, \$520; an antique Spanish cabinet, to Mr. B. Pond, \$275; an Aubusson tapestry, to Mr. G. W. Arnold, \$350, and to the same buyer a Spanish retable of carved wood, \$550.

The following is a list of the paintings sold at the third and concluding session with the sizes in inches, first height and then width, the names of the buyers, where obtainable and the prices:

285—Unknown French painter "Court Lady of the Time of Louis XV," 32 x 25, \$50
286—School of Ribera "Abraham Sacrificing his Son," 41 x 36, S. Rosedale, 115
287—Tiepolo, Lorenzo, "Cain and Abel," 40
Sepia drawing 20 1/2 x 15 1/2, 40

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Fine Arts Building, 215 W. 57th St.

Works received Mar. 3-4
Miniatures received at 139 W. 54 St. Mar. 2
Opens Mar. 20
Closes April 25

288—Spanish School of the XVI Century, "Isabelle Bourbon, Queen of Spain," 23 x 18, J. J. Villard, 100
289—XV Century Primitive, "The Condemnation of St. Andrew," 33 1/2 x 26 1/2, 40
290—Christus Petrus, "Female Saint," 10 x 18, 40
291—Dorin, M. van, "A Vase of Flowers," 22 1/2 x 16, T. B. Wilson, 525
292—Companion to the above, T. B. Wilson, 425
293—Bosco, "The Vision of St. Andrew," 8 1/2 x 6, 60
294—Correa, Marcos, "Still Life," 39 x 21 1/2, 70
295—Correa, Marcos, "Still Life," 39 x 21 1/2, 65
296—Spanish XV Century Panel, "Martyrdom of St. Andrew," 35 x 27, 50
297—Flemish Triptych Panel, "The Descent From the Cross," 14 1/2 x 16, B. Fowler, 225
298—Koffermans, "The Crucifixion," 12 x 8 1/2, 125
299—Flemish XVI Century Triptych, "Adoration of the Magi, etc.," 28 x 42, J. Franklin, 525
300—Flemish XV Century Panel, "The Virgin and Child," 15 1/2 x 10 1/2, J. Franklin, 500
301—Two Primitive Flemish Panels of the XVI Century, "St. John" and "St. Elizabeth," 18 x 8, J. Franklin, 285
302—Koffermans, Marcelus, "The Reading Magdalen," 6 x 8, J. J. Villard, 110
303—Coello, Claudio, "Portrait of a Spanish Nobleman," 41 x 33, B. F. Kuhn, 360
304—Italian XV Century Retable, "The Nativity," 64 x 34, T. R. Gates, 700
305—Spanish Primitive XI or XII Century, 6 ft. 6 in. by 4 ft. 9 in., T. R. Gates, 550
306—Cimabue, Giovanni, "The Virgin Enthroned with Infant Christ," 52 x 32, G. W. Arnold, 1,250
307—Theocopuli, Domenico, (El Greco), "The Napkin of Veronica," 19 1/2 x 25 1/2, G. W. Arnold, 1,100
308—The Master of Frankfurt, "The Mystic Marriage of St. Catherine," Triptych, 27 x 36, 5,100
309—Goya, Francisco, Jose de, "La Marquise de Sonora," 40 x 30, 5,500

Total \$17,960
Total First Session 10,174
Total Second Session 17,298
Grand Total \$45,432

SECKEL PRINT SALE.

At the first session of the sale of the Rudolph Seckel print collection Tuesday night at the American Art Galleries the 163 lots brought \$1,362, the highest price being the \$70 paid by Mr. Richard Ederheimer for Durer's "St. Jerome in Penitence." The same artist's "St. Genevieve" went to M. Friedman for \$65, and for the same price J. F. Drake secured "The Virgin with the Child in Swaddling Clothes."

"The Breaking Up of the Agamemnon," Haden, brought \$110, the highest price, Wednesday night at the second session, Kennedy & Co. being the purchasers.

Nanteuil's "Pierre Seguer," sold for \$65 to Mr. L. Freedman, and a portrait engraved from life by the same artist, of "Francois De Bonne, Marechal De Crequi," went to Otto Bernet, agent, for \$60.

The total of the session was \$1,659 and of the two sessions, \$3,031. An account of the sale of the Rembrandts at the third session, Thursday eve. will be given next week.

JOLINE LIBRARY PART III.

The sale of the third part of the library of the late Adrian H. Joline, composed of American autographs, opened Tuesday at the Anderson Galleries, the results of the afternoon and evening sessions being \$2,382.95. A letter which Benedict Arnold wrote to Governor Clinton only a month before his treason, was sold to Mr. L. C. Harper for \$140. Mr. George D. Smith paid \$165 for the Mss. of Cooper's "Life of Richard Dale"; \$150 for a John Paul

Jones holograph, consisting of the copy of the findings of a court martial in the case of a Captain John Hazard, dated May 9, 1776, and \$142.50 for the original Mss. of a chapter of Irving's "Life of George Washington." The original autograph copy of Longfellow's "Bridge of Cloud" went to Mr. P. F. Madigan for \$93, and a letter with a superscription in Nathan Hale's handwriting went to Mr. J. F. Sabin for \$60.

An apparently unpublished letter written by William Penn to Sir Henry Chickerley, brought the highest price, Wednesday, at the third and final session of the sale, from Mr. George D. Smith.

For a collection of eighty-one autograph letters and documents signed by the forty-two Secretaries of State from 1789 to 1911, Mr. Smith gave \$162.50, and he also paid \$160 for a series of forty-six letters written by John Randolph, of Roanoke, to Harmanus Bleecker of Albany. He also secured for \$135 the manuscript diary of Franklin Pierce during the Mexican War.

A two-page letter by Martha Washington to Mrs. Frances Washington was sold to Mr. J. F. Drake for \$159. One of the last documents signed by Peter Stuyvesant, dated May 15, 1664, granting to Jan Laurens a piece of land, was knocked down to Mr. D. Smith for \$140.

The total of the session was \$2,004.10; of the three sessions \$4,387.05, and the grand total for the three parts of the library, \$27,821.45.

SALMAGUNDI CLUB SALE.

The annual Salmagundi Club exhibition and auction sale, which took place on the evenings of Feb. 17, 18 and 19 was a great success and an encouraging sign of mending times. The 182 little works brought \$7,434, the auctioneer on the first night being Leo Meilzner, on the second Bruce Crane, and on the third J. B. Carrington. The prices do not include frames. The total last year was \$7,600, but then on account of an obstinate struggle between two buyers Paul Cornoyer's contribution brought \$600. His picture this year, Washington Square, fetched \$154. Other prices of \$50 and over were, in the order sold: F. L. Stoddard, "Aster and Golden Rod," \$80; Philip R. Goodwin, "The End of the Struggle," \$52; G. M. Brustle, "New England Landscape," \$52; G. Wiegand, "The Silver Grove," \$50; C. C. Curran, "Laurel Hill," \$101; J. F. Carlson, "Sylvan Quietude," \$146; Arthur Kellar, "Pastel," \$81; H. S. Hubbell, "The Black Cat," \$86; G. E. Browne, "Souvenir of Italy," \$51; C. F. Naegle, "Reflections," \$116; W. H. Dunton, "The Night Watch," \$50; E. A. Bell, "The Black Hat," \$65; C. J. Blenner, "Antoinette," \$76; Gordon Grant, "Summer Sea," \$51; L. Mielzner, "A Doctor of Cambridge," \$52; F. J. Waugh, "Monhegan Sketch," \$80; C. K. Chatterton, "A Pageant," \$51; G. Glenn Newell, "The Old Mill Stream," \$135; C. Rungius, "The Upper Bow Lake," \$66; Bruce Crane, "Misty Morn," \$154; W. Ritchel, "Kelp Gatherers, Me.," \$166; C. F. Ryder, "New Hampshire Landscape," \$101; W. H. Howe, "Cows in Pasture," \$80; David J. Gue, "Night at Long Beach," \$53; E. H. Potthast, "On the Beach," \$125; G. C. Wiggins, "St. Ives—Sunlight," \$115; A. J. E. Powell, "On the Alleghany," \$60; J. G. Tyler, "Eight Knots

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an Hour," \$135; L. Mazzonovich, "February," \$81; H. Nichols, "Snowstorm," \$75; W. J. Aylward, "The Duel," \$76; L. Ochtmann, "Winter Afternoon," \$201; P. King, "Winter," \$95; F. De Haven, "Trout Stream in Autumn," \$130; W. Granville Smith, "The Meadow Stream," \$85; Carleton Wiggins, "October Morning," \$136; F. B. Williams, "The Little Pond," \$100; Warren Davis, "To Spring," \$232; F. W. Hutchison, "Winter," \$68; C. Rosen, "Winter Morning," \$102; J. W. Dunsmore, "The Jester," \$85; E. Clark, "Near Milbrook, N. Y.," \$71; G. Cimiotti, "Soaring Clouds," \$58, and W. Douglas, "Mt. Foster's Ducks," \$50.

Art Objects and Furniture.

A miscellaneous collection of art objects, consigned from the estate of Mrs. Ethel Dana Shepherd and other owners is now on exhibition at the Anderson Galleries, preliminary to the public sale on the afternoons of Friday and Saturday next, Mar. 5-6. It embraces silver, porcelains, bronzes, embroideries, rugs, ivory miniatures and mirrors, but is particularly notable for the artistic furniture with which the sale is concluded.

Good Modern Etchings.

The Anderson Galleries have placed on view a collection of modern etchings, mezzotints and colored prints including selections from the portfolios of Mr. Horace K. Devereux and also special collections, including the Botticelli Madonna, of the colored prints of S. Arlent Edwards and Sydney Earnest Wilson. There are also fine examples of the work of such modern etchers as Fitton, Haden and Whistler. These collections are to be sold on Tuesday and Wednesday evenings, March 9 and 10.

GALLATIN EXHIBITION RESULTS.

Mr. A. E. Gallatin's exhibition of his collection of works of art, held in Mrs. Henry Payne Whitney's studio, at No. 8 East Eighth Street for two weeks, closed Sunday. More than eight hundred visited the exhibition and the proceeds were \$670. This entire amount will be sent to France for the benefit of the families of soldier artists of that country, no expenses having been charged.

Alexander Robinson has been holding an exhibition of watercolors in the Masonic Temple in Galveston, Texas.

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